

# THE QUAVER,

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## MUSIC:—

Glory to God.  
Heavenly Dwelling.

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The charge for Advertisements is 1s. 6d. for the first twenty words, and 6d. for each succeeding ten.

**FIRST STEPS IN MUSICAL COMPOSITION** is the text-book used by the 'Students' of the "Quaver" Composition classes. Now ready, Sheet 1 of the revised edition, reprinted from **THE QUAVER**, sixteen pages, containing paragraphs 1 to 98, or five months' work. Students and others can obtain a copy, post free 4d., on application to the Secretary.

**EASY ANTHEMS FOR AMATEUR CHOIRS,** published in "Choral Harmony," in penny numbers—

14	Make a joyful noise	
15	Sing unto God	
20	Blessed is he that considereth the poor	
24	Now to him who can uphold us	
31	The earth is the Lord's	
71	Hallelujah! the Lord reigneth	
75	Blessed be the Lord	
130	Great and marvellous	
131	God be merciful unto us and bless us	
138	Deus Misereatur	
24	Give ear to my words	
39	Come unto me all ye that labour	American.
43	Walk about Zion	Bradbury.
60	He shall come down like rain	Portogallo.
64	Blessed are those servants	J. J. S. Bird.
69	Enter not into judgment	Do.
77	But in the last days	Mason.
84	Great is the Lord	American.
85	Arise, O Lord, into thy rest	Do.
129	Awake, awake, put on thy strength	Burgiss.
136	Grant, we beseech thee, merciful Lord	Calcott.
140	I will arise and go to my father	Cecil.
	Blessed are the people	American.
	I was glad when they said unto me	Calcott.
	Blessed are the poor in spirit	Naumann.
	O Lord, we praise thee	Mosart.
	The Lord's prayer	Denman.
	O praise the Lord	Weldon.
	I will love thee, O Lord	Hummel.

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## THE "QUAVER" COMPOSITION CLASSES.

A NEW POSTAL CLASS, for beginners, commences July 1st. The instructions necessary are contained in "First Steps in Musical Composition," which can be obtained of the Secretary; and the only preliminary knowledge requisite is that possessed by the average singer or player who is able to read music. The themes and problems, to be worked out by Students, forwarded on receipt of entrance fee.

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Each set of exercises to be forwarded to the Secretary for correction, monthly or otherwise, enclosing the fee for correction, and a stamped addressed envelope or post wrapper for reply. Each exercise should be marked with the number of the theme or problem to which it corresponds, and have abundant margin left for corrections and remarks. The exercises may be written either in Letter-note or in the ordinary notation.

Students forming themselves into clubs or choirs, as suggested in the introductory paragraph of "First Steps," may, if they choose, send in periodically only a single set of exercises worked out jointly.

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### First Steps in Musical Composition.—(continued from last Number.)

TO THE STUDENT.—As it is desirable to proceed with the study of chords, the subject of Modulation will receive further consideration in a subsequent Chapter. A reference to Chapter VII. occurs in paragraph 184, *p.*: the modulation referred to is explained in paragraph 212.

Chap. VIII. completes the series of digressive Chapters mentioned in paragraph 133: next month we intend resuming the study of chords. Ordinary routine has been departed from in order that the student may make practical use of his knowledge as he proceeds: such practice, rightly set about, will do him more good than any amount of theory. He is not, however, expected to master the whole of Chapters. V. to VIII. at present: on the contrary, their study may be partially, or even wholly postponed.

## CHAPTER VIII.

### Melody.



**M**ELODY, technically considered, is simply a succession of musical sounds. In a more practical sense, Melody is the product of *Tune* combined with *Rhythm* and *Number* in accordance with those laws of intuition, or of custom, which we term *good taste*. Of these three constituents, *Rhythm* calls for the fewest remarks on our part: we shall, therefore, consider it first.

### RHYTHM.

251. Rhythm is the result of *Time* and *Accent* working in combination: it is, in fact, that element in music which can be played on a drum, or tapped on a table. In the matter of Time, the student may quite safely be left to his own resources. Doubtless, he is also acquainted with the subject of Accent, and is already familiar with the following facts:—

I.—In 2 and in 3 Time (together with their corresponding kinds  $\frac{2}{4}$ ,  $\frac{3}{4}$  and  $\frac{3}{8}$ ) the first beat is accented.

II.—In 4, or any similar Time, the first and third beats are accented.

III.—These three are varieties of *Simple Time*, in which a beat, if divided, is split into halves, quarters and sixteenths, having subordinate accents accordingly on the first half of the beat, the first and third quarters, and so on.

IV.—In *Compound time*, such as 6, 9 and 12, the beats (reckoning a dotted crotchet to a  $\frac{8}{8}$ ,  $\frac{9}{8}$ ,  $\frac{12}{8}$  beat) is divided into thirds, or triplets, having an accent on the first note in each triplet; and, if the beat is further divided, it is into halves of a triplet, with a subordinate accent on the first note of each pair.

V.—The rhythm peculiar to *Compound Time* can be temporarily introduced into *Simple Time* by means of the symbol termed a "triplet:" *vice versa*, the effect of *Simple* is imported into *Compound Time* if the beats (dotted crotchets) in the latter are undivided.

252. These points clearly understood, it is only necessary to state further that the rhythm must be *homogeneous*: the composer, having selected or invented a form of rhythm suitable for his purpose, adheres to it more or less closely throughout the composition, or the movement, which it commences. In some tunes the rhythm is exactly the same in all the sections: in others it is slightly varied, but a general and pretty close resemblance is, nevertheless, preserved. If, for any purpose, a composer gives greater variety to the rhythm, he will still take care to secure uniformity throughout the tune as a whole: for example, the rhythm of the second phrase or section may differ from the first, but by making the third member correspond to the first, the fourth to the second, and so on, the

whole is equalised. For a similar reason, if any peculiar form of rhythm (a syncopation, for instance) is employed at a given point, the same form should be repeated at corresponding points in other phrases or sections. The student is also reminded that semi-breves do not usually fraternise with demi-semiquavers: on the contrary, tunes generally contain only two, three or four different kinds of notes.

### NUMBER.

253. This element has reference to the arrangement and proportionate extent of the members into which a piece of music is divided and subdivided.

254. The various members forming a tune, or a distinct movement in any composition, are—the *foot*, the *phrase*, the *section* and the *period*. A tune may contain several *periods*; each of these periods may be divided into several *sections*; each section may be subdivided into two or more *phrases*; and each phrase into two or three *feet*. If we choose to proceed further with the subdivision, each foot may be divided into two or three *beats*, and each beat into any possible number of *notes*. The foot is equal to two beats in duple or quadruple time, or three beats in triple time: it corresponds to a measure or half-measure, but with this difference—the *commencement* of the foot may, or may not, correspond to that of the measure, both of which modes of accentuation are exemplified in figs. 165 and 166.

Fig. 165.

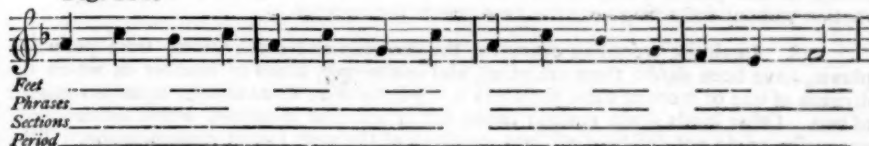
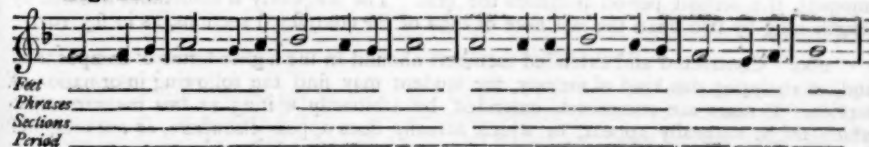


Fig. 166.



255. These divisions are somewhat analogous to the members of a sentence in literary composition. The *feet* are the words of which the sentence is composed; the *phrase* corresponds to those divisions which are punctuated by means of a comma, the musical idea which it contains being *incomplete*; the *section* contains an idea more or less complete, and resembles the division punctuated by a semicolon or a colon; the *period* corresponds to the colon or the period; and the *tune* is the aggregate of the periods. In a larger composition, the *movement* corresponds to the Verse or the Paragraph; and in still larger works it resembles the Chapter. These analogies, however, do not hold good as regards the *extent* of the various members; for the divisions of a literary period are of irregular length, but those of a musical period are as regular and symmetrical as the lines and verses of a poetical composition.

Fig. 167.



256. In figs. 165, 166 and 167, each member is *halved* in order to form two smaller divisions: this is the most simple and regular (but not necessarily the best) form of number possible, for the *tune* contains an *even* number of measures, and each member is



the same length as all the other divisions of the same kind. In fig. 168 precisely the same form is adopted, but the feet are *triple*. It is worthy of notice that in fig. 167, although the feet are *duple* (a minim to a beat), a certain element of tripleness is imparted to some of them through their division into three notes: in fig. 168, in like manner a kind of dupleness is occasionally introduced by dividing a foot into two notes only.

Fig. 168.



257. If the duration in time remains the same throughout, as in figs. 165, 167 and 168, a foot may contain more or fewer notes without affecting the size of the various members. In like manner, slight differences in the lengths of the phrases, what is added to one phrase being deducted from another (as in fig. 142), give variety to the rhythm without detracting from the evenness of the number.

258. In all the preceding examples, the divisions and subdivisions, from period to phrase, have been *duple*: there are other, and less simple, kinds of number in which the division of one or more of these members is *triple*, forming three smaller members instead of two. Other kinds again contain *contracted* or *extended* members, which either divide unequally, or do not divide at all, into members of the next lowest denomination. Thus a section can be contracted to three feet, or extended to five or seven; but such sections cannot be divided into phrases, or else produce phrases of unequal length. Figs. 169 and 170 are examples of the *contracted* section.

Fig. 169.

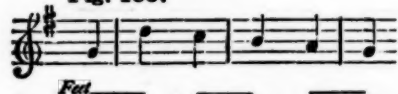


Fig. 170.



Figs. 171 and 172 exemplify the *extended* section.

Fig. 171.

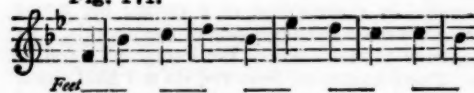
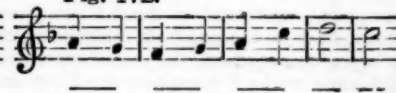


Fig. 172.



259. Familiar examples of the *contracted* section appear in the "Common Metre" tune (as figs. 92, 98, 103 and 147), in which the second and fourth sections are of this nature: the number is, nevertheless, uniform as a whole, for, although the sections are unequal, the second period balances the first. The inequality is sometimes avoided by lengthening by two beats the last note of each of the *contracted* sections, as in fig. 107.

260. *Contracted* and *extended* members abound in the higher forms of composition, and, in analysing this kind of melody, the student may find the following information of service. Phrases are sometimes extended by arbitrarily writing as *two* measures that which might naturally appear, or which actually does appear elsewhere, as *one* measure. Sections are extended (1) by the extension of a phrase which they comprise; (2) by repeating a phrase, with or without variation; (3) by arbitrarily prefixing or appending to a regular section an additional foot or phrase; (4) by arbitrarily protracting a cadence. Sections are contracted (5) by deducting a foot or a phrase; (6) by making the last measure of one section the commencement of the next; (7) by the *overlapping* of sections—one part commencing a section while another is ending one.

261. Symmetry of number is, however, indispensable. In a short tune, differences in the lengths of members are excusable only because the oddness in one member is balanced by a similar oddness in another, or else because the repetition of the tune itself renders equal what is unequal. A lengthy movement, on the other hand, partakes of the nature of a moving panorama rather than a set picture, and, therefore, slight discrepancies do not challenge attention: but even here the composer avoids all irregularities which are conspicuous enough to mar the symmetry of his work.

262. Symmetry of number is obtained by the *balancing* (sometimes termed *quadrature*) of the phrases. A tune may be duple throughout, from its largest member to its smallest, or it may be triple in one or more of its subordinate divisions: in the latter case the tune as a whole should be duple, or, failing this, *even*. In figs. 142, 165, 166 and 167, for example, the number is duple from foot to period. In figs. 143 and 147 the foot is triple, but the phrase, the section, the period, and the tune itself are duple. In fig. 160 the number is duple, two quavers to a foot, four to a phrase, and so on; but the tune itself is triple, for it contains three periods, and, in order to render it duple, the last period is *repeated*. A mere repetition, therefore, will make even what is odd: three members can become either four or six by repeating one or all of them. Similarly a long and a short member can be balanced by repetition, as effectually as if another long and short member were added to the tune. For a similar reason, too, if a verse of poetry contains an odd number of lines, the composer, in setting it to music, may choose to repeat a given line.

263. Number is quite symmetrical if it consists entirely of contracted, or entirely of extended members: such members are, in fact, as orderly as the "regular" kinds if a tune is composed wholly of them. A tune is equally symmetrical if it consists of regular intermixed with either contracted or extended members, provided the inequality is *balanced*. In other words, number is most symmetrical when the tune and its members are duple, or when only the feet are triple; next, to this, when the principal divisions are duple, or when the tune contains an even number of phrases; next again, and still possessing symmetry of some kind, when there is an even number of feet. (*Refer also to the remarks on certain tunes which appear at the end of this Chapter*).

#### TUNE.

264. Skill and taste in grouping the intervals which a melody comprises are, of course, all-important; and actual practice, combined with extensive observation of the work of good composers, are the best recipe for their attainment. The following general hints will aid the student.

265. *Chromatic passages*, if introduced, should be employed very sparingly. Their chief uses are (1) to give a certain *tinge* to the melody; (2) to preserve the continuous upward or downward motion of a part, as in fig. 5, the "contrary motion" in which is thus secured; (3) to effect sudden or abrupt modulation; (4) to quickly *rub out* the effect of one key and restore that of another, as in the sixteenth measure of fig. 142.

266. *Diatonic passages* are always agreeable to the ear, and should be freely used: melodies usually consist of diatonic intervals, with only a small admixture of the larger kinds.

267. The practical knowledge of Interval already possessed by the student should be extended so as to ascertain by actual test the effect of every interval, whether considered by itself or as modified by other intervals. The effect of an interval is, of course, greatly altered by its surroundings, also by the style of the rhythm, rate of movement, &c., and the effect is further modified if the tune is harmonized.

268. Every interval has an effect of its own. The fact has already been alluded to (*Par. 184, m*) as regards a chord, and a similar remark applies to intervals melodically as well as harmonically. For example, LA-DO and MI-SOL are minor thirds, but their effect differs—partly because they occupy different positions in the scale, and partly because their *internal construction* is different, the minor second which they enclose being placed uppermost in the one case, and undermost in the other.

### The Advanced Singing Class.—(Continued from No. 17.)

4. When commencing the study of absolute Interval, the pupil should, to some extent, have learned to recognise at sight the nature and extent of each interval which appears in his music book: thorough familiarity with the whole subject is not required at the outset, for reading ability will increase with practice, but *some* knowledge of this kind is necessary. The pupil is also supposed to have acquired some practical skill in sight-singing, so far at least as to be able to render the ordinary intervals of the scale, and it is almost unnecessary to say that he is understood to sol-fa "Do for the key-tone:" teachers of other methods may possibly be able to use the exercises in their own way, but the lessons are arranged specially for the use of singers who have been taught by means of Letter-note and other "Do for the key-tone" methods.

5. The teacher may practise the various divisions in any order he pleases, or work two or more of them simultaneously; but the exercises contained in each division should be taught in the order in which they appear. Every exercise ought to be thoroughly practised, or even committed to memory, and, when an exercise is preparatory to another, it should be mastered before proceeding to the exercise which it introduces: exercises should be practised in various keys if their compass permits. It is not intended that the pupils should be carried through the whole of the exercises with all possible dispatch: on the contrary, the work will prove quite as beneficial, and much more interesting, if it is attempted a little at a time, being intermixed with other matter, and the practice being spread over several months.

#### ABSOLUTE INTERVAL.

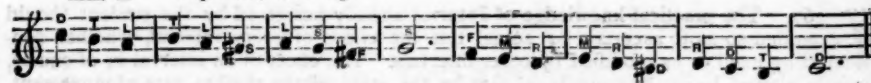
##### I.—SECONDS.

6. Probably the easiest commencement consists in striking *minor* seconds underneath those sounds which naturally have *major* intervals thus placed, as in Ex. 1. The point to be aimed at is to make the sharpened sound, and the sound which is one degree higher, bear to each other a relation precisely the same as that which TI bears to DO. As TI is the type of all the chromatic sharps, the singer, in order to produce the sharps *in tune*, should copy DO, TI, DO—let him in fact *think* DO, TI, DO while he sings RE, DO-sharp, RE, &c. Exs. 2 and 3 give similar practice, but are less easy, because the sharpened note in one measure is con-raised in the next.

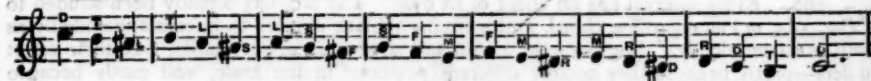
Ex. 1.



Ex. 2. Preparatory to Ex. 3.



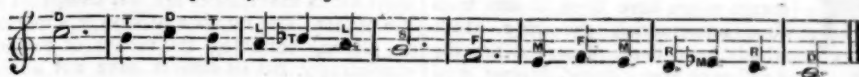
Ex. 3.



7. Exs. 4, 5 and 6, in like manner, practise the minor seconds which can be formed *above* the various degrees of the scale: as in the former cases, the minor seconds should correspond to those found naturally in the scale, and, as FA is the model of all the chromatic flats, the singer should copy MI, FA, MI.



## Ex. 4. Preparatory to Ex. 5.



## Ex. 5. Preparatory to Ex. 6.

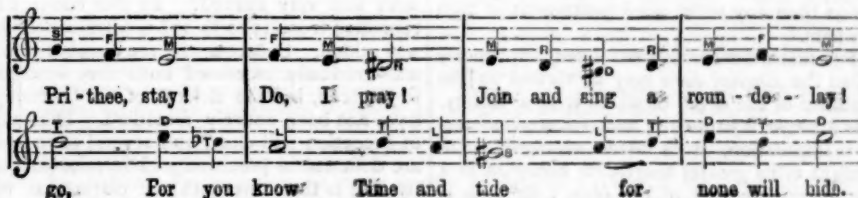
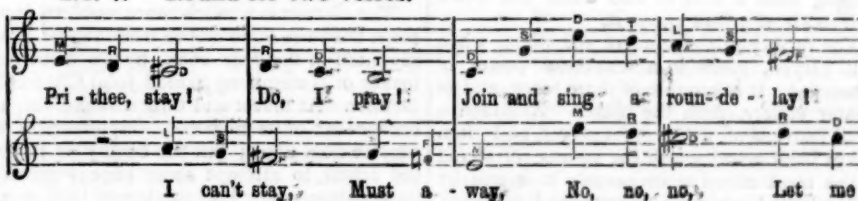


## Ex. 6.



8. Further practice is provided in No. 7; and, as the object in view is to give the singer the power to produce at will *either* a major or a minor second, the teacher is recommended to practice No. 7 both *with* and *without* the accidentals, or with only some of them, using his own judgment as to which he will omit. He might, with perfect propriety, commence by using FA-sharp only, adding the others in such order as he chooses. *All* the accidentals should, however, receive practice sooner or later.

## No. 7. Round for two voices.



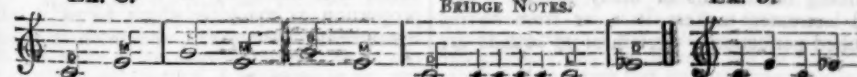
## III.—THIRDS.

9. The pupil has next to acquire the ability to strike either a major or a minor third, upward or downward, from a given sound. Ex. 8 illustrates the first of these points, and in such a case the major third is well represented by DO MI, the minor third by LA DO. In the fourth measure of Ex. 8, bridge notes occur, at which point the singer must change, mentally or audibly, as the letters direct; and the bridge may be lengthened *ad lib* so as to give him time to thoroughly realize the altered key-relationship. Gradually shorten the bridge, then gradually increase the rate of movement until the pupil is able to vocalize Ex. 9 in various keys.

## Ex. 8.

## BRIDGE NOTES.

## Ex. 9.



## Instruments and Instrumentation.—(Continued from last Number.)

**R**EED instruments next call for notice. Of the many varieties of reed instruments which have been in use from time immemorial, the only kinds which have been preserved are the *hautboy* or *oboe*, *clarinet*, *bassoon*, and certain others, similar in principle.

The *oboe* is the most ancient of these: it was employed by the minstrels as far back as the end of the sixteenth century, at which period it was a coarse instrument, of a hard and harsh tone, without any keys, and having only eight holes. Its entire length was two feet. For a long time it remained in this imperfect state, and was, therefore, excluded from the orchestra, except for the music of rural festivals: keys were first added about the year 1600. The Besozzi family, celebrated for their skill on the oboe, attempted its improvement; and, about the year 1780, De Lusse, an instrument-maker of Paris, added a key to it. Later improvements have perfected the instrument, and it now possesses every requisite excellence. Its compass is now about two octaves and a half, ranging from a note or two under the treble staff to about a fifth above it.

The quality of the tone of the oboe, when well played, gives it a wonderful power of expression: it is capable of more force, and of greater variety, than the flute. Although a small instrument, it has great power, and often makes itself heard above the volume of sound of the most effective orchestra: it is equally well adapted for the orchestra and for solos. Sixty years ago it was more employed by composers than any other wind instrument of high compass.

The instrument which has been improperly called the *English horn* may be viewed as the contralto of the oboe, of which it is a variety. It is a larger instrument; and, for convenience of manipulation, it is made crooked. On account of its greater length, its compass is a fifth lower than that of the oboe: its tone is plaintive, and only adapted for slow movements, romances, &c. It is, comparatively, a modern instrument, and was unknown eighty or a hundred years ago.

The *bassoon* belongs to the oboe family, and is the bass of that instrument: it was invented in 1539 by Afranio, a canon of Pavia. The Italians call it  *FAGOTTO*, because it is made of several pieces of wood united together like a bundle. Its compass is about three octaves, from B flat below the bass staff. Its form has undergone many modifications; but, notwithstanding the labours of many skillful artists and instrument-makers, it is far from having reached perfection. Certain of its sounds are

false, and are only susceptible of correction to some extent by the tact of the performer. Almost all its lower notes are flat compared with the higher. The number of keys was increased to fifteen, enriching its means of execution accordingly, but its defects have not all been remedied: certain of its notes have a kind of muffled sound, and others of them are false, especially the lowest C sharp, which is actually unusable.

These defects are the more to be regretted because the bassoon is an instrument which is almost indispensable in the orchestra. It performs the duty of both tenor and bass of the reed instruments, and serves to bind together the different parts of the harmony. It is most useful in the orchestra, although less desirable as a solo instrument, its tones being melancholy and monotonous when played alone.

A *contrebasso* of the bassoon is sometimes used. It is larger than the bassoon, sounding an octave lower. Its defect is a sluggish articulation: moreover, it is difficult to play, and requires that the performer should be of a robust constitution.

The *clarinet* is a much more modern instrument than the oboe or the bassoon, for it was invented in the year 1690, by an instrument-maker of Nuremberg, named John Christopher Denner. At first it had only a single key, and on account of its numerous imperfections was very seldom used; but the beauty of its tone led artists to attempt some improvements in its construction. The number of keys was by degrees increased to five, but its resources were still very limited. In this condition it remained from 1770 to 1787, when a sixth key was added. Subsequently the number of keys was gradually increased until they amounted to fourteen, but the defects of the instrument have not been entirely remedied. Difficulties of execution still exist, and several of its notes are deficient in precision and inferior in quality. It is the same with the clarinet as with the bassoon—it requires to be pierced anew, and upon a better principle. Multiplying the keys of wind instruments corrects the want of precision, but injures the quality of the tone.

The difficulties of execution on the clarinet are such that the same instrument cannot be used to play in all keys: those in which there are many sharps require a special clarinet, and it is the same with keys in which there are many flats. In order to obviate the difficulty, clarinets of various lengths are employed, and, in order to understand the use of this arrangement, it is necessary to remember that, in proportion as the tube which forms a wind instrument is shortened, the pitch is raised—



and, as it is lengthened, the pitch is lowered. If, therefore, a clarinet is made of such a size that its C is in reality E flat, the performer is enabled to play in the key of E flat without having to encounter the difficulties, or rather the impossibilities, of execution occasioned by a signature of three flats: the performer, in fact, plays as if for the key of C, his music also is in the key of C, and the pitch of the clarinet settles the question of key. For this reason, three kinds of clarinets are used in the orchestra—viz., in C, playing the music as it is written; in B flat, rendering it a major second lower; and in A, producing it a minor third lower. This explains the terms employed by the composer—*clarinet in C*, *clarinet in B flat*, or *clarinet in A*, directing the performer to use an instrument of the kind designated.

The clarinet was not introduced into the orchestra until about the year 1757: since then, it has become universally used both in

orchestras and in military bands. The tone is of great volume, full and soft, and possessing a quality unlike that of any other instrument: the compass includes about four octaves from E in the bass stave, the two undermost octaves being very soft, the third octave sonorous and brilliant, and beyond this point the sounds cannot be subdued without great difficulty. For military music, clarinets in E flat, or in F, are sometimes used: they have a sharp and piercing tone, suitable for open-air music.

The *basset horn* is a variety of the clarinet, larger in size, and possessing a concentrated quality of tone. It is the contralto of the clarinet, and its compass is a fifth lower. A *bass clarinet* has also been constructed, which presented no greater difficulties of execution than the ordinary instrument, completing this family of instruments.

[To be continued.]

#### Innovations in Service Music.—(Continued from No. 16).

THE intention of the Church was, that communicants, when not engaged in *partaking* of the sacrament, should employ the interval in private devotion. Now if the organ be played at this time, no matter how tastefully, it becomes either a distraction or an annoyance—a distraction to those "who have ears to hear," and are fond of sweet sounds; an annoyance to those who are indifferent to them. The practice, therefore, I fear, cannot be justified on any correct principle. Far better, in my humble opinion, if there *must* be music throughout, to introduce some appropriate vocal movement—a hymn, or a few sentences from Scripture, in which all the communicants may join. Many such will be found in the first liturgy of Edward VI., to which I have already directed your attention.

I will not trespass further upon your forbearance, gentlemen, by referring to any more innovations or improvements; but will now limit myself to making a few general remarks on the *style* of music best suited for the divine office. A fashion has set in of late years for adapting the Masses of our great composers in our Communion service. Far be it from me to say one word in disparagement of this branch of Church music. It forms a rich and varied repertoire in itself; and I for one have spent many happy hours in its study and performance. Still I have my doubts whether it is suitable for our Reformed Liturgy, especially after it has gone through the double process of translation into another tongue and adaptation to a different form of worship. The masses of the great masters, I need hardly remind you, were composed for orchestral, not organ accompaniment, and for female, not for boys' voices; they were set to Latin words; the movements follow in different order, and cannot be transferred to our Liturgy without many curtailments and alterations, the first and last movements especially (the Kyrie and Dona nobis) being always necessarily sacrificed. Not so only, they are written in a much too brilliant and secular style to suit our plain and devotional service. I myself have heard the masses of Haydn and Mozart, Beethoven and Schubert, Weber and Gounod, performed in many of our churches with the utmost care and precision; and the effect, I am bound to say, was in most cases more than could have been anticipated

under the circumstances, with such limited resources; yet, they have always left upon my mind an impression that I had been listening to music which was intended for another edifice, and for a different form of worship. For these reasons, I think it would be wiser to keep to our own school of service music. We are too apt to forget that we *have* a school of our own—I mean the cathedral school; a style of vocal writing which, allow me to say, not even Protestant Germany, with all its wealth of composers, has been able to surpass. Many of our older writers have left us services which are still effective and useful; the moderns have supplied many more. And if the supply is still insufficient, there are composers flourishing amongst us, who, I have no doubt, would be both able and willing to increase the stock, if only they were properly commissioned to do so.

Before I quit this subject, let me direct your attention to a publication, which, I think, must be regarded as a "musical curiosity." The rage for adaptations from foreign sources has recently culminated in an amateur (not a member of this College), arranging an *Oratorio* to the text of our Communion service. Some few of the movements, I am willing to admit, are adapted with a certain amount of ingenuity and success; but, taken as a whole, the result is just as disastrous as could have been anticipated. The music in many pages is totally unsuitable to the words, and the words to the music; and one's associations with the original text are constantly shocked and offended. The composer of the "Last Judgment," having gone to his final rest, is no longer able to defend his honoured name; the greater reason, therefore, we should cherish and prize his works: but to lay hands upon his music and disarrange it, appears to me one of those innovations which cannot be excused on any pretence whatever; and which, as musicians, we are bound to discountenance by every means in our power.

Gentlemen, I will not delay your discussion further than to acknowledge the great patience with which you have listened to my discursive, and I fear, somewhat tedious remarks. I felt anxious to bring these innovations before you, and to invite you to discuss the principles upon which they may have been introduced; believing they would prove a subject of interest and

importance to you. On many points, I assure you, I have felt extremely unwilling to express my own opinion; and it will afford me much greater pleasure to become acquainted with the views of the many able and experienced organists I see around me. I have endeavoured to do my part, by raising the questions; it is for you to solve them: and if we separate this evening with clearer and more definite ideas upon any of the knotty points which I have ventured to raise, I, for one, shall be all the wiser, and shall feel amply rewarded for my humble efforts on your behalf.

After the reading of the paper, there was a lengthened discussion of much interest, in which Dr. Stainer said he was pleased to find that Mr. Cooper had taken such a broad and liberal view of the question. The word "innovations" was perhaps an unpleasant one; but, on the whole, the most correct which could be used. As to accompanying the Apostle's Creed and General Confession, he thought there was much greater need for the former, because it was followed by the Responses. The introduction of choral celebrations was a vast improvement; but he considered that the communion service

should not, *as a rule*, be rendered chorally, lest communicants who objected to it should be induced to absent themselves. As regards the music to be used during the reception, he preferred a soft Voluntary to any selection with words.

Mr. James Higgs saw no objection to the use of a hymn as an introit, but recommended that it should be short; and that, if there were a doxology, it should be preceded by an interlude.

Dr. Bridge approved of the introduction of a hymn, and enquired whether there was any rubric which would prevent its adoption? also, whether giving out the bass part of a chant by mens' voices, which was now practised in many of our cathedrals, was not an innovation, and a very unsatisfactory one?

Some further remarks were made by Mr. E. H. Turpin, and the Rev. G. H. Hayden, with reference to introits, and the use of the Benedictus and Agnus Dei; after which the chairman summed up the different opinions, and proposed a vote of thanks to Mr. Cooper for his interesting paper. This being carried unanimously, the meeting separated.

### Herr Wagner.

"WHEREAS Timotheus the Milesian, after coming into our State, holding in contempt the ancient music, and turning away from the harp-practice with the seven strings, introducing a multiplicity of sounds, is spoiling the ears of youth; and with the multiplication of strings, and ignoble and artificial novelty of musical construction, is dressing up music into something contrary to pure and regulated customs; working the degradation of musical construction into Chromatic, and, instead of the Enharmonic, making a convertible string to be used for various sounds in turn: and, moreover, being invited to take part in the Games of the Eleusian Ceres, did give loose to improprieties which were a discredit to the story under representation, which was the 'Sorrows of Semele,' for the performance of which he has the young persons to teach. It has seemed good for these reasons to declare that the Kings and Orators do reprimand Timotheus, and further do enforce him to cut off from the eleven-stringed lyre the superfluous strings, leaving the seven sounds; to remove to the utmost annoyance to the State, to the intent that warning may be taken against importing any of the improper customs into Sparta, that so the honour of the Games be not disturbed."

Such were the "pull-backs" of an ancient Greek professor as they are related by Aratus, and such the recompense awarded by an unsympathizing "board," to a musician who attempted a "musical regeneration"—a regeneration which the world has long ago endorsed and carried forward to a point which might have shocked even Timotheus himself, bold reformer though he was. Such, too, or something very like it has been the style of criticism

showered upon Wagner in times past by a certain section of the musical public, as wise in their generation as the "kings and orators" whose uncompromising decree extinguished the ancient *maestro* in his own day, but legislated him into undying renown in future ages. Such it always has been in the case of regenerations great or small—the reformer is a man in advance of his times: if he is only a little ahead there is a possibility of success, but if he is much in advance his fate may resemble that of Timotheus the Milesian, or else that of the deaf postilion who galloped manfully on notwithstanding his traces had broken and his vehicle was left behind.

Wagner, however, is only a little way ahead: the probability—or rather the fact—is that the world is working round, and will continue to work round, to his way of thinking. Art, Wagner considers, needs reform, so as to give it a connection with our national life, just as in ancient Greece, he asserts, the national life was reflected by the union of all the arts upon the stage. "When each separate art had been developed to its fullest capacity, its attempts to proceed further were absurd—it took one step from the sublime to the ridiculous." "When perfection has been reached in one art, it should be joined to some other, and would even yield up some of its pretensions to effect this." It by this we are to understand that musical art must keep pace with the times, adopting new forms and styles, as well as embodying new ideas; that music has nobler ends than that of gratifying the ear; and that when music and poetry are allied, both are benefited by the partnership; probably everybody will agree with him, not excepting those who do not consider that music—musical art,

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science and education—have yet arrived at perfection. His theories, too—or rather his practices—are gradually finding acceptance, and some of them, noticed hereafter, have secured general adoption: in these matters, therefore, he has undoubtedly led the way.

[To be continued.]

## MONTHLY NOTES.

THE Leeds Triennial Musical Festival is now definitely fixed to be held in the Town Hall on the 19th, 20th, 21st, and 22nd days of September next, under the direction of Sir Michael Costa, and the patronage of the Queen. A committee, with the mayor of Leeds as chairman, has been in operation for some months, and engagements with several eminent vocalists are concluded. The chorus, which at the Festival in 1874 was a noticeable feature, will on this occasion be of great excellence—every choralist having been individually tested both for voice and reading ability, only those singers being selected who were able to pass a high standard. Mr. Broughton, the chorus-master, has commenced the rehearsals, and expressed gratification with the qualifications of his choral body. Dr. Spark is appointed organist. *Musical Standard.*

The Wagner Festival at Albert Hall was very successful: many of the selections were received with great enthusiasm. At the final concert, on May 19th, Wagner was formally congratulated, and crowned with a wreath; Richter, who has shared with Wagner the post of conductor, was presented with a baton; and Wilhelmj, the leader of the orchestra was congratulated.

Herr August Wilhelmj, the distinguished violinist, and leader of the orchestra at the Wagner Festival, has been offered the post of director and chief professor at the Imperial Academy of Music in Vienna.

The *New York Herald* says; "We are undoubtedly on the edge of great ecclesiastical changes. Two inventions have burst on the astonished gaze of the world, and the coincidence of their coming at the same time, is proof positive that the whole method of pulpit administration is to be changed. Small ministers are doomed, and the sooner they begin to look for more lucrative and more secular employment than reading poor sermons to their houses the better. First we have the telephone. It is proposed to erect a marble retreat in Union Square, with tubes connecting

with every church in the city. On Sunday the congregations will assemble as usual, but instead of gazing into the minister's face, they will look at a large funnel-shaped projection in the middle of the chancel. A popular preacher will be placed in the marble retreat, with an eloquent and stirring sermon. He will preach at about 500 open tubes, and his eloquence will be transmitted to as many congregations, and emerge from the bell-shaped projection in the chancel with all the various modulations of the preacher's voice. Next we are to have the pyrophone, an organ with copper pipes, whose notes can be distinctly heard all over the city. We can sit in our houses and listen to a sacred concert, or gather on our front steps, and unite in a congregational hymn, while a preceptor up in a balloon beats time. This is certainly an age of labour-saving invention and spiritual improvement."

The Catholic committee of Lille have instituted a competition for the composition of a cantata in honour of Pius the Ninth. Two prizes, of 1,000 and 500 francs respectively, with honourable mention, are the incentives offered. The compositions are to be finished and sent in by the end of August.

The Exeter Hall Choral Society gave a performance of Handel's *Josiah* on May 9th.

The anniversary meeting of the Charity Schools will be held at St. Paul's Cathedral on Thursday, June 7th, when a sermon will be preached by the Bishop of Manchester, before the Lord Mayor, aldermen, and sheriffs.

The London Church Choir Association will hold a festival service, at Westminster Abbey, on Saturday, the 9th June, at four o'clock in the afternoon. The choir will number 350 voices. The Dean of Westminster will preach the sermon. Tickets, with books of music, may be obtained on application at Messrs. Gooding & Sons, 18, Aldersgate Street, E. C.

A performance of *Elijah* is to be given at the Albert Hall on Saturday afternoon, June 2nd, for the benefit of Mr. William Carter. The soloists will be Mme. Lemmens-Sherington, Mme. Patey, Mr. Edward Lloyd, Sig. Foli, and others.

The members of the Brixton Choral Society did good service by again furnishing a portion of the amateurs in the metropolis with an opportunity of hearing Handel's oratorio *Esther*, the production of which (after years of neglect) at the Alexandra Palace some time since, gave unbounded satisfaction. For thus endeavouring to further a good work, Mr. Lemare, the conductor of the society, is deserving of all



praise, and the members themselves may be congratulated on their general progress as evidenced by their skilful rendering of such difficult choruses as those found in *Esther*. Of the soloists, with the exception of Mdle. Helena Armin (not Arnini, as printed in the programme), who sang the music allotted to her artistically, the kindest course will be to say nothing; but we might suggest to Mr. Lemare whether it would not be well for the future to dispense with the orchestra, and devote the energy now expended in that direction to securing a more efficient rendering of the solo music. *Choir.*

The death is announced of A. R. Reinagle, the composer of *St. Peter* and several other favourite church tunes.

The harmony of the Ardrishaig Musical Association which has met twice a week in the Free Church Schoolhouse since December last, was abruptly disturbed as the class was rehearsing the fine old tune *Eastgate* and repeating "In unity to dwell," by the minister entering and peremptorily ordering the choristers to "Stop that." When the rev. gentleman was asked by what strange cause he so rudely interfered, he would give no reason but that the practice could no longer be tolerated unless under the supervision of a Mr. Mathieson, who happens to be a book-deliverer, and as often non-resident as otherwise. One or two of the leading Free Churchmen present expostulated, and said the members of the association were highly pleased with their present leader, and besides, they felt that they could not continue as an association unless the leader was regular in attendance. All this charming was in vain; the practice must stop, and so the Ardrishaig Musical Association broke up in disorder, amidst cries of "No Popery," "You'll be sorry for this," "Another good man gone wrong," &c., &c. *Argyllshire Herald.*

The period for the triennial musical celebration of Handel's memory has again arrived, and the preparations at the Crystal Palace for the colossal festival in honour of the great composer are nearly complete. The dates fixed are Monday, June 25th; Wednesday, June 27th; and Friday, June 29th; the festival itself being, as usual, preceded by a full public rehearsal on Friday, June 22nd. "The Messiah" and "Israel in Egypt"—the one, as the grandest setting of the sublimest of subjects; the other as best adapted by the massiveness, breadth, and dramatic power of its choral writing to such a chorus and such a

locale—will of course again take their places on the opening and closing day; while Wednesday will be devoted to selections from the composer's other great works, including "Athaliah," "Joshua," "Hercules," &c., the programme also comprising several little-known orchestral pieces. The Handel Festival pamphlet, containing full information as to the arrangements, is issued gratuitously on application at the Crystal Palace and Exeter Hall. *Musical Standard.*

The Cincinnati *Commercial*, of March 28, says; "Mr. E. C. Armstrong, Superintendent of the Suburban Telegraph Company, played a practical joke on the newspaper reporters yesterday. Mr. Armstrong has recently been in Chicago, and on his return represented that he had made arrangements to test the musical powers of the telephone between Chicago and Cincinnati. Accordingly an invitation was extended to the reporters to be present at a trial in one of the rooms of the Western Union Telegraph Company's buildings, promptly at 2.55 yesterday afternoon. Quite a company assembled at the time, and were held in suspense for a considerable period by Mr. Armstrong, who busily rushed about making arrangements for the entertainment. At length the eager party was admitted to the inner room, where the telegraphic concert was to be held. There was a great array of wire coils, and the preparations were immense. After testing the wires, and finding them strongly charged, the operator connected them, and the music began to play. Two or three familiar old tunes were jingled off in good style to the no small interest of visitors, who crowded about the little instrument. No less than four modest reporters of the *Enquirer* were present to take in the situation and tear the sensation to tatters. The *Gazette* sent its musical critic to hear the strains, and, with his ear close to the instrument, he expressed his satisfaction at its tone, and noticed a peculiar whirr, that was due, no doubt, to the electric influences in transmission. The evening papers were also fully represented. When the edified congregation had been wrought up to the highest pitch, Prof. Armstrong detached the instrument from its wire connections and held it up to the gaze of the crowd, explaining that the fact of its continuing to play was due to its having become fully charged with musical lightning. At the same time he discovered that a Swiss musical-box had been neatly fitted into the relay instrument, and had been doing all the playing."

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